

## APPROVES THE PLAN OF JUDGE PROUTY

Railway Journal Wants Two  
Divisions of Interstate  
Commission.

Editor of Railway Journal  
Says Body Is Too  
Small.

The Railway Journal of Chicago will, in its next issue, take up the question of a reorganization of the Interstate Commerce Commission along the lines recently suggested by Judge Prouty, who has called attention to the apparent conflict between the executive and judicial functions of that body.

The Railway Journal, which keeps close track of matters of peculiar interest to the railroads, has a plan which it believes will solve the problem and give the commission the proper poise both as regards judicial and executive duties.

### Wants Two Divisions.

W. B. Barr, the associate editor of that publication, has the following to say concerning Judge Prouty's contentions and the remedy at hand:

"Judge Prouty in recent interviews and addresses has called attention to the confusion of executive and judicial duties in the operations of the commission. With the scope of the interstate law much widened and the prospects before us for further amendments, his expressions should be given immediate consideration. The commission should be so arranged that the two departments—one executive and the other judicial—can be conducted without either one infringing upon or in any way conflicting with the other.

### Commission Too Small.

"In the first place, the number of commissioners is entirely inadequate to the amount of work imposed upon the members. Again, some of the members are more especially fitted by education and training to look after certain features of the law. We may without prejudice to any of them cite Chairman Knapp, Commissioners Prouty, Harlan, and Lane as men peculiarly adapted to the uses of judicial procedure. Commissioners Clark and Clemens are more valuable for executive matters pertaining to the numerous details of railway management and operation. Senator Cockerill is undoubtedly versed as a student in legislation and most valuable as an adviser. Chairman Knapp, as we have stated heretofore, has the judicial mind, and Judge Prouty is, as we have also said, a keen analyst, prompt and ready to interpret."

Official announcement has been made that the dates for the Boston six-day bicycle race are November 6 to 11 inclusive. The long grind will consist of ten four days, and Alex MacLean, the "Revere Beach" manager, will build a new eight-mile track in the Park square, back for the occasion. It is the hope and belief of Mr. MacLean that he can bring over some crack European riders for this event, as the six-day event at New York follows the Boston date so closely that a strong argument can be offered them to come over. An excellent field is already in sight, if only the American teams are taken into consideration. Among the teams assured are B. J. Walsh and Matt Downey, Walter Bardgett and Pat Logan, Joe Fogler and James P. Moran, A. W. McDonald and Floyd Kreos, and Elmer J. Collins and George Wiley.

An interesting event, and one that was not devoid of humor, was the recent annual pilgrimage of the old Peoria (Ill.) Bicycle Club to Mossville, Ill., where a chicken dinner was served. Of the thirty-four veterans who went to the feast only four lived up to the traditions of the club, and rode their ancient mounts. They were Henry C. Morse, who managed to keep a Star in line; Walter Mack Clark, astride of an old ordinary; Harley Klingenberg, on an antique pattern Rambler; and Will Coleman, with a solid tire Clipper, dating from 1880.

Riders who have taken up the wheel again, and their name is legion, are all enthusiastic over the virtues of the coaster brake. In fact, the claim is made that next to the pneumatic tire, the most notable addition that has ever been made to the bicycle since its inception. Briefly described, the coaster brake is a special rear hub for bicycles, so constructed that in pedaling forward no difference can be detected between it and an ordinary hub. But if the rider stops pedaling, the wheel runs on with its own momentum, and the slightest effort to back pedal applies a powerful brake. The appliance keeps the wheel always under perfect control, for if need be, a stop can be made within a few feet. It is possible even to slide the rear wheel slightly, if the brake is applied with sufficient vigor, but this is naturally a poor policy. The American coaster brake is a prime feature abroad; one of our factories exported 300,000 brakes last year.

## ARTS AND CRAFTS SHOW TAKES PLACE IN OCTOBER

An exhibition of art work and products of the crafts will be held at the opening of the National Art and Craft Institute, 1700 Nineteenth street, October 2 to 9, inclusive.

### ART EXHIBITION.

There will be an exhibition of paintings in oil and water color by Gray and Griswold, at the Studio of Fine Arts, 2112 Connecticut avenue, beginning tomorrow and ending next Sunday. The public is invited to attend from 3 to 5 in the afternoon and from 9 to 10 in the evening.

### COLOR Y. M. C. A. TO MEET.

A mass meeting of the colored men's branch of the Y. M. C. A. will be held at True Reformers' Hall, at Twelfth and U streets, this afternoon at 3:45 o'clock. Leading speakers of the race will address the meeting.

## ARTISTS



"The Girl With the Blue-Black Hair," Portrait Sketch by Robert Hinckley.

## ROBERT HINCKLEY ON RECENT WORK

Portrait Sketch Painted as  
Recreation—Restrictions  
Lacking.

"I believe that work should be done with the motive of creating something worth the while, whether literary or art work," said Robert Hinckley, in a recent interview in which his portrait, "The Girl With the Blue-Black Hair," was referred to. "Every artist must find some diversion outside of the regular routine of his work in order to keep from growing one-sided. For this reason we find that some painters of portraits turn to landscapes, and that landscape painters attempt portraits, not seriously, but for the recreation of change."

"The portrait in question, which is but little more than a sketch, and I presume that I will never complete it, I call 'The Girl With the Blue-Black Hair.' I presume that it was this unusual quality of hair, coupled with a complexion of remarkable purity, that interested me in the painting of this sketch. The work was done for the pure fascination of making a portrait of a woman of more than ordinary beauty, and for the reason that in this sketch I have not been hampered by any suggestions from the model. 'It had been a commission, I would have been obliged to follow instructions, whether in accord with my ideas or not, for the customer invests the price and is entitled to some courtesy for the expenditure. In making a sketch of this kind, the artist is at liberty to please himself, and the freedom of his work and the joy of being permitted to give his own ideas the ascendancy, make an effort of this kind an art holiday."

### Beauties of Great Falls Region

Captivate George Y. Kauffman

A recollection of that quaint advertising sketch accompanied with jingle verse, known to the public as "Sunny Jim," is brought to mind with the return to this city for a brief vacation of George Y. Kauffman, a former resident of Washington, and a pupil at one time of the Corcoran School of Art. Although Mr. Kauffman has resided in the busy city of New York for the last fifteen years and has been actively engaged in that branch of art work intimately associated with commercial advertising, he has not lost his fondness for the city where his days of boyhood were passed and where he first received the art impulse which has provided him not only with much pleasure, but also with a comfortable living since he commenced his career as an illustrator. While the direction of Mr. Kauffman's work has been along illustrative lines, he has remained the same ardent lover of landscape painting as in his student days. In the fifteen years since he became settled in New York, Mr. Kauffman has never found the time for a prolonged vacation at his own home, and while his vacation has been primarily for rest, his interest in the many beautiful motives for pictures along the Eastern branch and in the vicinity of the Great Falls has tempted him to attempt many sketching trips, and his rapid sketches of little spots which have

attracted his attention will prove of much interest as the studies from which more complete pictures may be developed.

In speaking of the opportunities for sketching near the Great Falls, Mr. Kauffman reiterated a statement which has before appeared in these columns to the effect that the artist who is content to remain near the falls, making sketches of the cataract and the surrounding rocks, is losing some of the best material for pictures. Mr. Kauffman is very enthusiastic over the many pretty subject found along an old path which leads from the grounds about Great Falls in the direction of the city. The path is well worn and has probably existed in that location for more than a hundred years. On either side of the path conditions have been allowed to remain in a perfectly natural condition, resulting in a series of wood interiors which Mr. Kauffman declares to be the finest he has ever seen, and he has always been fond of the woods.

The path terminates at a spot locally known as "The Ferry," about a mile distant from the falls. Here a magnificent view of the Potomac is obtained, and as the water has been confined to a narrow channel and here spread among a number of small islands, the picture is one of foreign rather than American setting, and one which is well worth the attention of the local landscape painter.

### Nichols' Wood Interior

Placed Public View First Time

One of the forceful easel pictures in Verhoef's F street gallery is a wood interior of Spencer Baird Nichols, one of the local painters of whose work but little has been heard. The picture is a study of a deep carpet. Three interesting trees at the right of the picture, a glint of sun on the tree trunks, and a wide view of the landscape, have been combined in perspective and in color in a picture of more than passing interest. The picture is of good method of considerable breadth, but it has a quality of directness and a measure of sureness which places it outside of the suggestions of adherence to any particular school.

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